

Purpose: Analyse

This section describes the *key characteristics* of “analyse” purpose writing. Materials are offered to asTTle users in the spirit of assisting teachers and learners in secondary school contexts develop the ability to critically analyse, describe and evaluate the merits of literary texts of a wide range (including novels, plays, poems, short stories, films, and so on). Users are cautioned against using these materials for writers who generally are not functioning at Level 4 or above, notwithstanding the provision of scoring indicators below Level 4.

Using the Scoring Rubric

The progress indicators in the scoring rubric have been developed to help teachers understand and evaluate their students’ progress and achievement in writing. Teachers are asked to make a “best-fit” judgement as to the level at which their student’s writing most predominantly sits for each of the seven content areas: *Audience Awareness and Purpose, Content/Ideas, Structure/Organisation, Language Resources, Grammar, Spelling, and Punctuation*.

Deep Features

Audience Awareness and Purpose:

This purpose is the early stages of literary analysis and criticism. The difficult issue with this purpose, notwithstanding its ubiquity in secondary English classrooms, is that the audience and purpose is somewhat artificial. The traditional audience for analysis writing is the teacher/assessor, who knows better than the student what the text is about. Thus for students the purpose may be to simply rehearse what the teacher already knows or may have even taught. In order to address this uncertainty, it was determined that each task would specify that the audience was an adult who has already read the text and that the purpose would be to help this generalised other to understand the “text” in a new, different, more complete, better, deeper or fresher way.

The main focus here is to analyse an important literary aspect of a text such that an adult, knowledgeable reader will understand the insight gained or opinion developed by the writer from reading the text.

Content/Ideas:

Analysis requires the identification of interlocked textual content and a deconstruction or a making explicit of the nature of the interlocked content as it contributes to the shaping of the writer’s opinion. Fundamentally, the writer’s opinion is a considered response to a variety of aspects (e.g., language, plot events, characterisation, dialogue, setting, etc.) within a text. The content of an analysis is the presentation of the relevant content of the text and a chain of reasoning that shows how the content relates to the opinion or “thesis” being advanced by the writer. A thesis or position statement provides the reader with the writer’s personal opinion or response to the text.

Text analysis of key literary domains (i.e., character, theme, setting, language, content) is used to interpret the topic. In the body of the writing, there are main points with elaboration, usually in the form of supporting evidence that may often be quotations from the text. This part of the text presents information (i.e., evidence and/or illustration) and uses a range of personal responses, analogies and/or reference to other texts to support the writer’s position or thesis. The conclusion re-states the writer’s position within the context of a potential continuing dialogue about the real meaning of the text.

Structure/Organisation:

There is a focus on objects and ideas, rather than events, happenings or processes. Information and ideas are grouped logically and linked thematically. The organisational sequence of analytic writing often follows the pattern: classification of the text being analysed, identification of the approach or opinion being taken by the writer, brief summarisation of pertinent content from the text relevant to the opinion being advanced, interpretation or evaluation (Rorabacher, & Dunbar, 1979). Note that the first two elements may only require a brief paragraph, and that the last two elements may be interwoven and will constitute the body of the written response. Less-developed writers will make the mistake of excessive summarising or including material only tangentially relevant to the writer’s opinion. The statement of a major thesis concerning the impact of the text on the writer is commonly presented first, with traditionally three to five main points being used to support, extend or elucidate the major thesis. The conclusion will be invoked when sufficient explanation has been advanced to make the thesis clear and evident. Organising devices such as paragraphing and conjunctions are used to show relations among content items or ideas.

Language Resources:

A range of specialised literary terms are used to illustrate the characteristics of the text. An appropriate level of formality is introduced. Arguments name and describe, in noun phrases, generalised participants or abstract concepts (e.g., parents or the gun-control lobby). Arguments employ declarative or stating mood choices to make statements of fact and offer personal opinions on the topic. Precise, descriptive, factual language is employed to give detail and credibility to the argument. Persuasive or emotive language is commonly used to add to the impact on the reader and make the argument seem powerful. There may be use of idiomatic (e.g., regional or local) language to appeal to readers’ senses and emotions. Technical language related to the topic (where appropriate) adds authority to the text and writer. Extensive use of quotations may be used to exhibit not only understanding of the text but also to give a sense of the language used in the text.

Verbs are used to make clear the state of play and many existing and relational verbs are used (i.e., being and having verbs such as *is, are, have, belongs to*). The choice and use of verb-vocabulary often reflects the desire to create particular information-laden meanings for the reader. Modals (e.g., auxiliaries that demonstrate possibility, probability or usuality, such as *might, can, ought, should, may*) are used to give information about the degree of certainty involved in the argument. Verbs are commonly in the timeless present tense. This adds to the authority of the text, as readers are given a version of the world as it is. Passive structures are also employed to make the text seem more objective and formal.

Analyses often make use of nominalisation (e.g., turning verbs or adjectives into nouns) and abstract nouns to enhance the appearance of objectivity and formality. Noun-packing (long noun phrases) is a common device for developing concise and precise descriptions. Adjectives are often stacked to produce densely packed noun-groups. Note that the “naming” of the world through noun choice can add opinion (e.g., protestors vs. concerned citizens). Additive and causal relations are common in these texts as positions are defined and elaborated and their underlying reasons related. Conjunctions that express these relations are utilised (e.g., in addition to, and, if and then, so, because, for this reason, etc.).

Surface Features

Grammar:

This dimension of text refers to accepted patterns in language use rather than with grammatical choices made by writers to achieve particular purposes. Here we refer to aspects of grammar such as subject-verb agreement, the use of complete verbs/verb groups, and the appropriate and consistent use of tense-choices for verbs. It is a student's ability to control language patterns at this level of text that is judged here.

Spelling:

Spelling is considered separately and is related to increasing skill and knowledge about high-frequency words (HFW), simple spelling patterns, complex spelling patterns, and the spelling of irregular or technical vocabulary. The judgement of spelling is made in the context of the student's text but evidence to support the judgement needs to be considered carefully.

Punctuation:

This dimension of text refers to the degree of control a writer shows over punctuation. This control ranges from showing an awareness of sentence punctuation to being able to use complex punctuation effectively. Again scorers are required to locate evidence to support their judgements about a student's competence.

Scoring Rubric, Purpose: ANALYSE (English Only)

Content	Level 2 (Proficient)	Level 3 (Proficient)	Level 4 (Proficient)	Level 5 (Proficient)	Level 6 (Proficient)
Audience Awareness and Purpose	Text written for self rather than for an audience, although may have token recognition of audience (e.g., occasional 'you'). Tendency to express purpose as description rather than analysis.	Awareness of audience has some impact on language or writing style, including direct address to audience (i.e., 'you'). Largely descriptive intention, with some elements of analysis identified.	Language use and <u>writing style is appropriate to the audience</u> and task. Identifies relevant key elements of text as required in task.	Audience's expertise is acknowledged but this may not always be sustained. Explains relevance of key elements of text as required in task.	Audience's expertise is acknowledged by largely sustained, appropriate selection and interpretation of content. Evaluates merit/worth of relevant key elements.
Content/Ideas	Text is largely a simplified repetition of plot elements only; with strong emphasis on personal experience and reaction. Much irrelevant or repetitive material included. Generally too brief for adequate description of relevant text elements.	Largely a description of text elements; may have some personal response. Description of text generally skeletal and inadequate, including repetition and irrelevance. Identifies 1-2 point(s) suitable for analysis.	Personal response rather than analysis predominates. Straightforward description of text is given. Student text may include unnecessary repetition or retelling of text. Some relevant text analysis attempted.	Uses some appropriate text elements (e.g., plot, character, theme, setting) to explain aspect of text referred to in task. May show awareness of author's purpose and craft. Relevant details (including quotations) are given and writer attempts to explain their importance to their analysis. Some use of appropriate personal response or reference to other texts.	Uses appropriate text elements (i.e., character, theme, setting, language, or content) to interpret aspect of text referred to in task. Shows some awareness of author's purpose and craft. Integration of textual evidence into writing. Details (including quotations) are used consistently and appropriately. Use of appropriate personal responses, analogies, and/or reference to other texts.
Structure	Semblance of organization evident (e.g., some grouping of ideas). Structure may reflect naïve <u>stream of consciousness</u> related to personal response or reflect order of events within text being analysed.	Organization largely driven by plot sequence of source text, though tendency for unsupported jumps. Ideas are sequenced logically but may not be paragraphed conventionally.	Beginning provides orientation and may provide context for writing. May attempt a conclusion. Attempts are evident of grouping or sequencing of analysis (e.g., thematic grouping). Paragraphs are structured with main idea and supporting details. Across the text there is a sense of an attempt to organize content.	Straightforward conventional structure is apparent (introduction, body, and conclusion). Ideas are structured and organized in paragraphs with topic sentences to signpost key ideas. Some appropriate ordering and linking between paragraphs is evident.	Concise introduction to topic and structure overview of student's own text is given. Strong organizational structures/transitions are evident within and between paragraphs. Consistent selection, placement, and ordering of material in paragraphs and throughout the text.

Content	Level 2 (Proficient)	Level 3 (Proficient)	Level 4 (Proficient)	Level 5 (Proficient)	Level 6 (Proficient)
Language Resources	Overuse of emotive language. Vocabulary choices restricted to <u>simple statements</u> without elaboration or modification.	Inappropriate subjective and even emotive language predominates. Some use of specialised literacy terminology but this may be inappropriate/ inaccurate. Many <u>simple sentences</u> and <u>compound sentences</u> .	Writer uses appropriate language to give clarity to the analysis. <u>Complex sentences</u> evident.	Appropriate formality is largely sustained. Basic specialised literary terminology is accurately used. <u>Complex sentences</u> evident and used appropriately.	Appropriate formality is sustained. Accurate use of range of specialised literary terminology. Largely sustained use of appropriate and varied sentences for effect.
Grammar	Uses most basic grammatical conventions correctly when writing <u>simple</u> and <u>compound sentences</u> (e.g., consistent use of tense, subject-verb agreement, consistent use of <u>pronouns</u> , and correct use of prepositions). Errors may interfere with meaning.	Uses most grammatical conventions correctly when writing <u>simple</u> , <u>compound</u> , and <u>some complex sentences</u> . Errors may interfere with meaning.	Uses most grammatical conventions correctly when writing <u>simple</u> , <u>compound</u> , and <u>complex sentences</u> . Uses the conventions of grammar with few intrusive errors.	Uses almost all grammatical conventions correctly when writing <u>simple</u> , <u>compound</u> , and <u>complex sentences</u> . Uses the conventions of punctuation with few intrusive errors.	Sustained control of sentence grammar evident throughout piece. Control enhances communication.
Punctuation	Some <u>simple</u> sentence indication evident (i.e., caps, full stops, question marks). Errors may interfere with comprehension.	<u>Simple correct</u> sentence indication evident (i.e., caps, full stops, question marks). Some other basic punctuation attempted (e.g., caps for proper <u>nouns</u> , commas in lists, speech marks, apostrophes for contraction).	Consistent correct sentence indication (i.e., caps, full stops, question mark, exclamation). Errors do not interfere with comprehension.	Uses the conventions of punctuation with few intrusive errors. Mostly accurate use of complex punctuation (e.g., commas, colons, hyphen, ellipsis, apostrophe of possession, and <u>dialogue</u> accurately punctuated when used).	Accurate use of complex punctuation (e.g., apostrophes, colons, hyphens). Some success with embedded, parenthetical, and conditional phrases or clauses using commas, semicolons.
Spelling	Spells most HFW (Lists 1-4) correctly. Frequently used spelling patterns evident (e.g., changing y to ies, double consonant when adding ing). Approximate spellings show knowledge of consonant sounds, blends, and vowel sounds.	Spells most HFW (Lists 1-6) correctly. Understands most spelling patterns including some complex patterns (e.g., plurals using ch,sh,x,o).	Few errors within HFW (Lists 1-7). Understands most spelling patterns including most complex patterns (e.g., soft 'g' or 'c', keep the 'e' manageable).	Demonstrates a good understanding of spelling patterns with few intrusive errors.	

Content	Level 2 (Proficient)	Level 3 (Proficient)	Level 4 (Proficient)	Level 5 (Proficient)	Level 6 (Proficient)
Spelling (continued)			Some success with multi-syllabic (e.g.,hygienic), irregular (e.g.,yacht), or <u>technical words</u> .	Some success with complex multisyllabic, irregular, or <u>technical words</u> .	Sustained control of complex multisyllabic, irregular, or <u>technical words</u> .

Annotated Examples for Analyse Purpose

<p>Northern Lights challenged my belief that authority and adults in general are always right. In Lyra's world the church rules the country and use religion to dominate over others. Adults are all trying to take control and use the Dust bridge for evil, and it is adults who are covered in Dust or original sin.</p>	<p>Audience Awareness and Purpose 5P</p> <p>No specific audience identified – generally detached stance, suitable for analysis. The structure of the analysis helps the audience by being well paragraphed, using topic sentences, and supporting assertions by specific references or examples.</p>
<p>In Lyra's world the church rules the country. They use their power as a dictatorship, forcing their beliefs and rules on other people. They use their religion to suppress the ideas of others for example Barnard and Stokes' other world theory which went against the church's teaching that there are two worlds, ours and heaven and hell. The theory was proclaimed at heresy and Barnard and Stokes were silenced. Although in New Zealand we have a democracy, each party believes their ideas are right and if they were given complete power wouldn't they force these ideas on to the rest of the country? This challenges my belief because it shows just because someone has power doesn't mean their beliefs are right.</p>	<p>Content/Ideas 5P</p> <p>The text's central ideas are described succinctly and linked to the beliefs held by the writer. The comparison is used to evaluate the text, using specific references, stressing the impact on the writer.</p>
<p>Different adults are trying to take control of the Dust bridge and use it for their own devices. At the end of Northern Lights Pantalaimon and Lyra decide that Dust is good and therefore adults such as Mrs Coulter, Lord Asriel and the church, forces of authority are evil. This again challenges my belief that authority is good is a right, because it is not right to take a good thing to and use it for evil purposes. Also it took a child, someone of no authority to realise Dust was good.</p>	<p>Structure/Organisation 5P</p> <p>An introduction is followed by three paragraphs (each based on an opening topic sentence and expanded by discussion and references) and by a summarising conclusion. Some repetition of material occurs as the writer asserts his(?) own beliefs.</p>
<p>It is adults, people of authority who are covered in original sin. When Eve ate the apple and committed original sin, Dust landed on her, Dust is original sin. Children have no authority yet they have no sin on them. It was Eve, an adult who brought original sin into the world and God, someone of authority who created it so it would land on Adam and Eve if they ate the apple. When a child reaches adolescence and becomes an adult, original sin lands on them, so when they become someone of authority they become sinful. This challenges my belief that adults are right and know better than children because shouldn't a sinful person be more right in the wrong than someone who is innocent.</p>	<p>Language Resources 5P</p> <p>The writer demonstrates an understanding of literary analysis including the conventions of language. The personalised nature of the topic allows more than usual first-person material. Several sentences change their subject part-way through.</p>
<p>Northern Lights challenged by my belief that people of authority are always right and know better than other people. The church rules Lyra's world and suppresses other's ideas. This could happen in our world too. Adults are trying to use or destroy the Dust bridge, a force of pure good and it is adults who created and brought into this world sin.</p>	<p>Grammar 5P</p> <p>Generally sound use of language – some complexity handled well. Overly enthusiastic for pronouns.</p>
	<p>Punctuation 5B</p> <p>The convention of identifying titles (underlining) is ignored. Commas pose several difficulties. Capitals are used accurately with a challenge being the word/concept "Dust".</p>
	<p>Spelling 5B</p> <p>Accurate spelling of an appropriate set of straightforward words.</p>

To achieve Level 6 the writer would need to:

- Develop more distinctive points so that the argument is more refined and able to be developed.
- Control the sentences so that the ideas are succinctly expressed and well supported.
- Only have summary and concluding material in the final paragraph – no new material

In this story the writer has created about 12 characters who is very isolated from her home in Giborne to live with her sister Queenie & Mr Wellington. Her name is Kararina. Since Kararina arrived in Wellington she has been depressed and lonely. This issue has led Kararina into many troubles and not fitting in at school and at home.

For Kararina walking to school is the most sad thing. She has to deal with. She felt the most lonely time ever walking by herself and just "looking at her own reflection on the shop's window". At school she felt left out especially at lunchtime, just sitting there by herself and when she asked others if she can join in, they just rejected her and told her off that she was annoying them. She felt so left out.

Sometimes at home things were worst when Kararina has to wait at the door steps, waiting for Queenie to get home late from work. She felt unsafe and worried she has been beaten. She felt so depressed that she told everything about how she felt to her sister. So her sister always said "You be a kake" but she not at though she keep saying "I miss Rangi" which is her little brother who is at Gisborne. Everything she does always get her into trouble.

She felt so lonely, the fact that she has no friend that she force herself to catch a Cicada into a Marmite jar and she demand it to sing but the Cicada is busy and frustrated to get out of the jar.

Then Kararina realise she can't force anyone to be her friend when they don't want to. Then she let go the Cicada so it can be free just like she wish that she could be free like the Cicada.

In the text I really admire Kararina. I never thought that she really depressed that she caught the Cicada and to make it to be heard.

Audience Awareness and Purpose 4P

No audience identified – generally appropriate analytical writing.

Content/Ideas 4P

Names of text and author not identified. Little idea of literary conventions. Primarily a character description – little analysis of what pressures formed the character, except loneliness. No examination of beliefs nor of the challenge of beliefs. Basically ignored the instructions. Final paragraph introduces "admiration" but no analysis.

Structure/Organisation 4P

Paragraphed, but not argued. Introduced without preparing for the argument, ending with new material. Some attempts to illustrate assertions, including using quotation.

Language Resources 4A

Sentences frequently lack an essential word for completeness – a verb, preposition, article... Vocabulary is simple yet appropriate for the type of idea being presented.

Grammar 3B

Deficiencies in sentence construction, including verb forms.

Punctuation 4B

Random use of capitals. Inconsistent use of punctuation marks.

Spelling 4P

Mostly accurate spelling of simple vocabulary. (Handwriting style makes being definite about spelling difficult.)

To achieve Level 5 the writer would need to:

- Understand and apply literary conventions for analysis and presentation.
- Construct an argument by designing topic sentences that allow a case to be developed and argued by paragraphs of explanation and references or examples.
- Construct sentences that have completeness and grammatical correctness.

There is no glossary available for the analyse purpose.